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cept in lines 160 and 161, where I expanded them as plural endings (*ponkes: menamonkes*). I now believe that the loops are to be disregarded in these cases also, and that lines 160–162 should read:

Dop so þt ich cunne gou þonk
Wyþ bordoun hauteyn men amonk
lat me hure gou synge.

The context makes it clear, as Dr. Henry Bradley has kindly pointed out to me, that *men* is here the musical term, the middle part (*intercentus*). It will be sufficient to note the occurrence of the same terms in the Auchinleck version of the *Purgatory of St. Patrick*:²

þer on sat foules of heuen,
and breke her notes wiþ miri gle,
burdoun and mene gret plente,
and hautain wiþ heige steuen.

The spelling *amonk* (instead of *among*) may have been adopted merely for the sake of the rime. On the other hand, the fact that *-ng*—even without a following voiceless consonant³—sometimes becomes *-nk* in cases where no question of rime is involved, suggests that this orthography may have had a phonological basis. Evidence pointing in this direction is found in late Anglo-Saxon glosses as well as in Middle English. Thus: *þinc* (Ang. Sax. *þing*), Napier's *Old Eng. Glosses*, 1. 1958, 2012, 2335, 3390, 5221; 56. 149; *þingce*, 1. 5119; Mid. Eng. *þynkes*, *Owayn Miles* v. 52 (*Engl. Stud.* I, 114). Similarly: *cynyngeces* (glossing *regnatoris*), *Old Eng. Glosses*, 1. 4472; Mid. Eng. *kingk*, *Northern Passion* (Camb. ms. Gg. 1. 1, fol. 123^b, col. 1). One may note further the form *sprinkes* (for *springes*) in the fragment of verse printed by G. E. Woodbine⁴ from a Lincoln's Inn ms. Finally, it is interesting to observe that in *Pearl* (v. 905) *among*, though spelled without a final *c* (*k*), is made to rhyme with *þonc*, *wlonc*, etc.

The adverbial use of *among*, of which the line in *Caiphas* affords an excellent example, is recognized by Bradley-Stratman, though it

is ignored by Mätzner and the *New Eng. Dict.* The following phrases will sufficiently illustrate this adverbial use: “ofte y syke & serewe among” (Böddeker, *Alteng. Dicht.*, p. 216, line 7); “& many stedes wast among” (Robt. of Brunne's *Chronicle*, v. 8682); “euere among” (*Speculum of Gy*, vv. 186, 880).

CARLETON BROWN.

Bryn Mawr College.

A SONNET OF E. MANFREDI CORRECTED BY
SCIPIONE MAFFEI

To the Editors of Mod. Lang. Notes.

SIRS:—Here is a well-known sonnet of Eustachio Manfredi:

Poichè scese quaggiù l'anima bella
Che nel sen di costei posar doveva,
Incerta errando in questa parte e in quella,
Niuna degna di lei salma porgea.

“Qual basso luogo è questo, e chi m'appella
Quaggiù dal ciel?”, sdegnando ella dicea;
E già per ritornar di stella in stella
Era all'alta, onde scese, eterna Idea.

Pur seguendo dei fati il gran disegno,
Entrò nel vago destinato velo,
Vago bensì, ma pur di lei non degno;

E già lo sprezza, e già colma di zelo
Cerca dentro il suo fral breve ritegno
Tutte le vie di ricondursi al cielo.

This sonnet was much admired in Arcadia. To certain moderns it has seemed an approach to the manner of Dante. I see in it only a conventional pseudo-Platonism, an idealistic pose, of which the real essence is gallantry. Concari (*Il Settecento*, p. 16) finds it an imitation of Vincenzo Leonio. It is not surely a model of Arcadian correctness, as witness the frequent repetitions: *quaggiù*, *degno*, *scese*, *e già*. In an age of improvisation such formal trifles doubtless mattered little. More amusing is the embarrassment in which Manfredi finds himself in trying to give coherence to his gallantry. It is useless for him to slink away behind a puny *vago ben sì*: he surely posits that the lady's physical beauty is not worthy of her

² Stanza 145, ed. Kölbing, *Engl. Stud.* I, 108.

³ Cf. Wright's *Old Eng. Grammar*, § 318.

⁴ *Mod. Lang. Review*, IV, 236.

soul! Let us hope she let him off for his good intentions; his awkwardness was worthily punished by the superior agility of his friend Scipione Maffei. The difficulty, born of idealism, which Manfredi surmounts with a poor apology (*vago ben sì*) and a *Deus ex machina* (the will of fate), Maffei avoids with a turn of perfect gallantry. With more precise terminology (*informando*), with more fluidity of style, with greater logical coherence, Maffei thus reworks the sonnet, preserving half the rhymes and taking over some of the cadences:

Pria di scender qua giù l'alma d'Irene,
Per gli campi del ciel lieta scorrea,
Più felici rendendo e più serene
Le region della superna Idea.

L'ammonì 'l genio suo che quelle amene
Dive piagge lasciar già si volea,
E ch'informando poi spoglie terrene
Al suo corso mortal gir se'n dovea.

Con tale annunzio il Dio sì la trafisse
Che d'ira e duol divenne foco e gelo,
Qual chi strana e crudel sentenza udisse.

Ris'egli e le mostrò l'uman suo velo:
Rasserenata allor, "Ben si può," disse,
"Per sì bella prigion lasciare il cielo."¹

A. A. LIVINGSTON.

Columbia University.

CENTRIFUGAL FORCE APPLIED TO FORTUNE'S WHEEL

To the Editors of *Mod. Lang. Notes*.

SIRS:—The conventional wheel of Fortune as described in mediaeval French literature is represented as bringing the exalted low and elevating the humble. A typical statement of its function is contained in vv. 4595–99 of the *Roman de la Rose* (edition of Francisque-Michel):

Ele a une roe qui torne,
Et quant ele veut, ele met
Le plus bas amont ou sommet,
Et celi qui est sor la roe
Reverse à un tor en la boe.

¹ Scipione Maffei, *Poesie*, Verona, Andreoni, 1752, I, p. 111.

Variations from this form of statement are chiefly verbal, the conception of the wheel and its function being almost universally the same. An exception must be made, however, in the case of *Les Échecs Amoureux*, an allegorical poem of the end of the fourteenth century, in which the lover's pursuit of his lady is described under the figure of a game of chess.¹ On folio 87, recto, the anonymous poet gives us the conventional view:

Fortune, que met s'estudie
A tourner sa roe diverse,
Het l'orgueilleux et le reverse
Souvent du plus hault de sa roe
Tout au plus bas emmy la boe.

But farther on he applies the principle of centrifugal force to Fortune's wheel, advising people to shun the periphery which moves so fast, and to remain as close as possible to the hub where the motion is much less. This application of the principle of centrifugal force to the wheel of Fortune is, I believe, unique in French allegorical poetry dating before the year 1400.

Fol. 90, ro. Et pour ce que j'ay de fortune
Fait ichi mencion aucune,
Je t'en dy generalment
Que chils qui veult seurement
Passer les perils de ce monde,
Ou fortune regne et habonde,
Et soy de tout vice eslongier,
Il se doit ou my lieu plongier
Le plus pres qu'il puet de sa roe,
Affin qu'il ne verse en la boe
Pour les extremities muables,
Car chils my lieux est si estables
Qui ne se mue de son fort
Tant puist tourner la roe fort.
Mais les extremities se meuvent,
Onques en un point ne se treuvent,
Ains vont puis dessoubs puis desseure
Sans arrester une seule heure.
Mais com plus loings du moyen sont,
Et plus hastif mouvement ont,
Si com chascuns concevoir puet
En toute roe qui se muet;

¹ The publication of this poem is promised by Dr. Jos. Mettlich of Münster i. W. My citations are from MS. O:66 of the Royal Public Library at Dresden.